



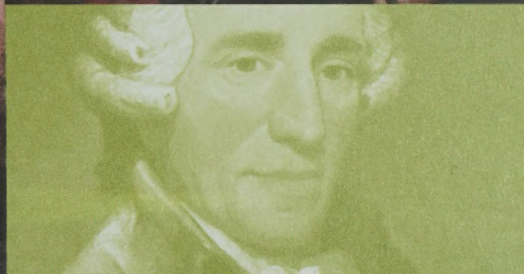
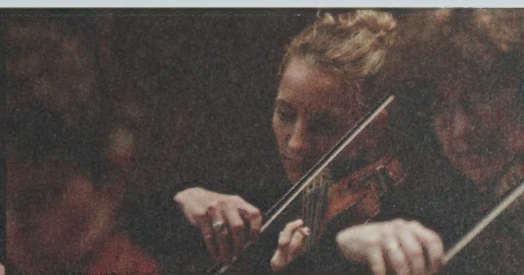
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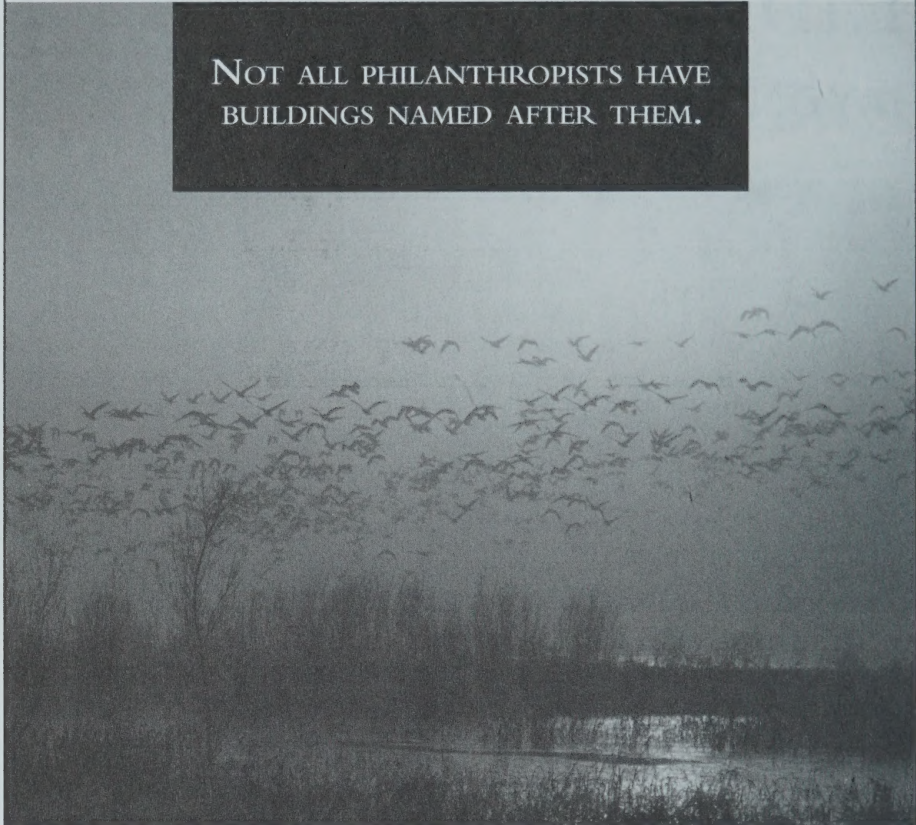
HAYDN'S ORFEO



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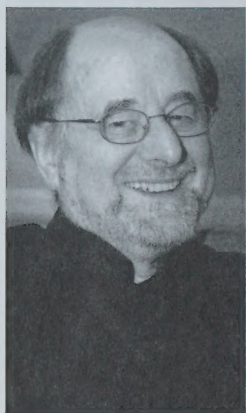
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A Message

From Sir Roger Norrington



It is wonderful to welcome you to this performance of Haydn's *L'anima del filosofo* ("The Soul of Philosophy"). Can you imagine writing a whole opera that doesn't get performed? Somehow, Haydn seemed quite cheerful when that happened to him in London in 1791, having banked his fee back home in Vienna! Today, we are able to hear a charming piece which he never heard performed and a great story supported by music written by a mature composer in the last stages of his very prolific life (he would die on May 31, 1809). It is very rare to hear a performance of this piece anywhere, so we have a treat in store, especially with a stellar cast that includes Sarah Coburn, Andrew Kennedy, Christopher Maltman and several members of our outstanding chorus.

Haydn's musical legacy is important to us, and I am pleased to bring some of his finest works to you this year as we honor the 200th anniversary of his death and offer you an opportunity to learn more about the composer and his music. As part of this Celebration, I am joined this weekend by scholars and musicians for a symposium on Haydn's *Orfeo* at New England Conservatory. I will return on April 24 to continue the festivities, leading a program of delightful and witty music Haydn would have presented in his tours of London, and on Saturday, April 25, the Society will partner with Northeastern University to present a symposium and chamber performance on Haydn's London period. Later that evening, I will join friends and patrons to honor Debbie First, Vice Chair of the Society's Board of Governors, at the Handel and Haydn 2009 Gala Benefit to support the Society's educational and artistic programs.

You can find more information on the 2009 Celebration honoring Haydn and Handel and the Gala on pages 8 and 22 of this program. I hope you will join me and the fine musicians of Handel and Haydn as we pay homage to these great composers.

With thanks and gratitude for your support of the Handel and Haydn Society,

A handwritten signature in dark ink, which appears to read "Roger Norrington". The signature is fluid and cursive.

Sir Roger Norrington
Handel and Haydn Society Artistic Advisor

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A chorus and period-instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of historical performance, a revelatory style that uses the instruments and techniques of the time in which the music was composed. Founded in 1815, the Society is America's oldest continuously-performing arts organization, with a longstanding commitment to excellence and innovation. Handel and Haydn is widely known through its local subscription concerts, tours, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *PEACE*, appeared simultaneously in the top ten on Billboard Magazine's classical music chart. Since 1985, the Society's award-winning Karen S. & George D. Levy Educational Outreach Program has fostered the knowledge and performance of classical music among young people including in underserved schools and communities. In the 2008-2009 school year, the Karen S. & George D. Levy Educational Outreach Program will bring music education and vocal training to more than 10,000 students in the Greater Boston area.

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CELEBRATION 2009

This season, the Handel and Haydn Society commemorates the 250th and 200th anniversaries of the deaths of Handel and Haydn with a series of special events to honor and explore the legacy of these great composers. Save the date and be a part of **CELEBRATION 2009** with the Handel and Haydn Society.

The Haydn Experience Symposium

Saturday, January 24 at 1.30pm

New England Conservatory

Sir Roger Norrington and scholars discuss Haydn's *L'anima del filosofo* and the Orpheus myth. Handel and Haydn musicians will offer a chamber performance of Haydn's works. Presented in collaboration with NEC. **Admission is free.**

Boston Public Library Lecture Series

Friday, February 20 at 6.00pm

Boston Public Library

Friday, March 13 at 6.00pm

Handel and Haydn musicians and guests discuss selected topics and offer an intimate performance alongside treasures from the Boston Public Library. *Presented In Partnership with The Boston Public Library Associates.* **Cost: \$25.**

Boston Athenaeum Concert

Thursday, March 5 at 12.00pm

Boston Athenaeum

A program of Haydn trios and a discussion on the legacy of the great composer. For tickets, please contact the Boston Athenaeum at 617 227 0270.

Haydn in London Symposium

Saturday, April 25 at 1.30pm

Fenway Center, Northeastern University

Sir Roger Norrington and Haydn scholars discuss Haydn's London period and its influence on his later works. Handel and Haydn musicians will perform chamber music by Haydn. **Admission is free. Reserve your tickets in advance.**

Haydn Society of North American Conference

May 28-May 31

Longy School of Music

Hosted by the Haydn Society of North America and the Longy School of Music. For details, please visit www.haydnsocietyofnorthamerica.org

www.handelandhaydn.org/celebration

Program

2008-2009 SEASON

Friday, January 23, 8.00pm
 Sunday, January 25, 3.00pm
 Symphony Hall, Boston

Sir Roger Norrington, conductor

L'anima del filosofo, ossia Orfeo ed Euridice

Franz Joseph Haydn
 (1732-1809)

Act I • Act II

—INTERMISSION—

Act III • Act IV

(there will be a brief pause following Act I and Act III)

Sarah Coburn, Euridice/Genio
 Andrew Kennedy, Orfeo
 Christopher Maltman, Creonte/Pluto

Paul Guttery, Corista I • Nikolas Nackley, Corista II
 Jonathan Barnhart, Corista III • Donald Wilkinson, Corista IV
 Thomas Gregg, Corista V
 Janice Giampa, Euridice in the Underworld
 Teresa Wakim, Baccante

Ferdinando Maffii, vocal coach

Libretto by Carlo Francesco Badini

Edited by Helmut Wirth

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 Christopher R. Yens and Temple V. Gill.**

The program runs for approximately two hours, including intermission.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

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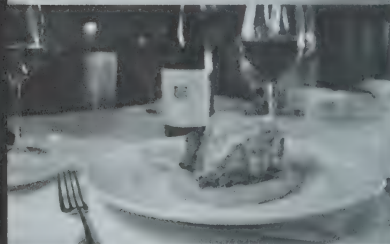
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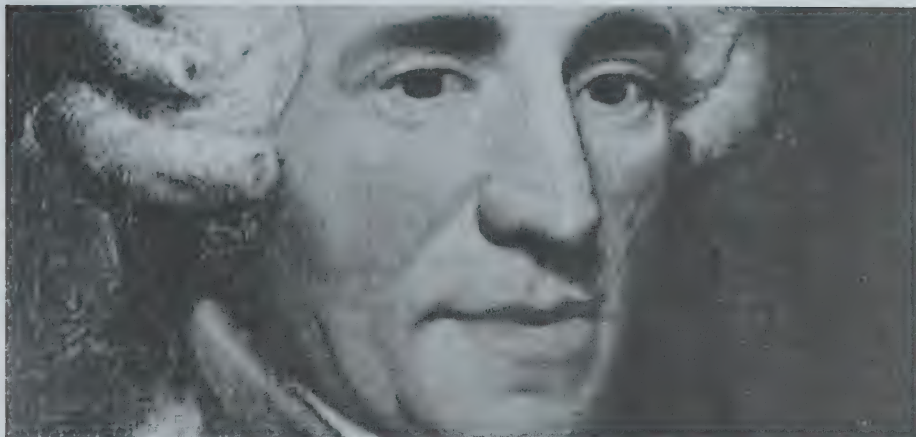
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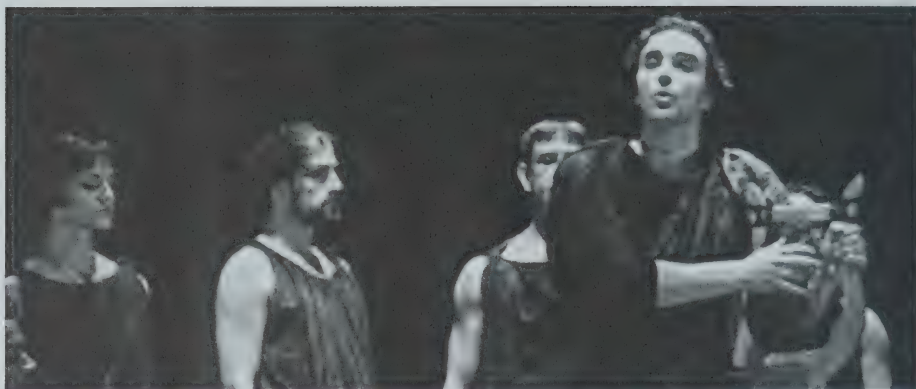
Program Notes

Haydn's Orfeo



Within days of Haydn's arrival in London on New Year's Day 1791, he dispatched a letter to Prince Anton Esterházy to inform him that "The new libretto which I am to compose is entitled *Orfeo...*" The commission Haydn received to write the opera *L'anima del filosofo, ossia Orfeo ed Euridice* (The Soul of Philosophy, or Orpheus and Euridice) on a libretto by Carlo Francesco Badini ensured that his name would be placed alongside Peri, Monteverdi, Gluck and others, in the important history of operas based on the mythical Thracian musician Orpheus, whose fateful love of Euridice compelled him to enter the Underworld and charm Pluto with his skillful lyre playing, moving poetry and golden voice. The opera was to open in May 1791 at the King's Theatre, but because of a series of clerical misfortunes, permission for the performances was denied. Haydn was never to see his last

opera staged; it received its first complete performance only about sixty years ago. Unlike some of the 17th and 18th century Orpheus operas, the Haydn-Badini Orpheus ends tragically, with the distressed Orpheus drinking poison after Euridice's soul disappeared back into the Underworld because of the hero's inability to control his passion for her. In this regard, it more closely adheres to Ovid's telling of the Greek myth in *Metamorphoses*. The Haydn-Badini *Orfeo* is very much a product for an "Enlightened" 1790s London. The abundance of choruses reflects the influence of the oratorios of Handel and the operas of Gluck. And the unusual title "The Soul of Philosophy" clued the would-be audience into the libretto's Enlightenment—one might even say Freemason—metaphorical content. All of the characters take their turns to wax philosophic about the guiding "light" of reason and the "dark" pitfalls of



HANDEL AND HAYDN AND ORFEO: Scene from the Society's 1996 production of Gluck's *Orfeo ed Euridice* in collaboration with the Mark Morris Dance Company.

unchecked passion and superstition. By conveying Enlightenment ideals in this manner, *L'anima del filosofo* possesses a kinship to Mozart's *The Magic Flute*, composed at about the same time, but in the arena of the elevated *opera seria* (Italian serious opera) rather than the more plebian *Singspiel* (German comic opera) genre.

Synopsis of *L'anima del filosofo, ossia Orfeo ed Euridice*

CHARACTERS

Creon, (*Creonte*, bass), King of Thebes

Euridice (soprano), daughter of Creon, in love with Orpheus but promised to Aristaeus (*Arideo*)

Orpheus (*Orfeo*, tenor), the "Thracian musician," in love with Euridice

The Sibyl (*Genio*, soprano), guide to Orpheus through the Underworld

Pluto (bass), god of the Underworld

Various solos and choruses: followers of Aristaeus, Cupids, messengers, young men and maidens, unburied dead, Furies, Pluto's ministers, Bacchantes.

OVERTURE

The slow, imitative introduction in C Minor suggests the tragic nature of the plot. After a change to C Major and an allegro tempo, Haydn features each family of instruments—strings, winds, brass/timpani—at various times in the overture, making it a colorful and vibrant opening.

ACT I

The vibrancy of the overture raises the curtain to reveal Euridice, who has escaped from Aristaeus, to whom she has been promised by her father King Creon. She is lost in a gloomy forest on a mountain, near a crude altar. As she sings of her reason being clouded by the "vapor" of distress and dismal thoughts ("*Sventurata, che foi?*"), a chorus urges her to run from the forest ("*Ferma, ferma il piede*"). A group of wild shepherds—followers of Aristaeus—surround Euridice and capture her for sacrifice. She questions what they want, and takes solace at the thought of death relieving her from her broken heart, because her complaints

of unrequited love for Orpheus have only been “scattered on the breeze,” as had Philomel’s sad songs (“*Che chiedete da me?*”; “*Filomena abbandonata*”). The chorus cries out for Orpheus, who appears just as Euridice is being tied to the altar. Orpheus asks for his lyre and begins to sing to the “enemies of reason,” asking for Euridice’s release, and of the torment he experiences at the thought of losing her (“*Rendete a questo seno*”; “*Cara speme! Alme di scoglio!*”). Finally the fanatical, barbaric shepherds are charmed into releasing Euridice by the “power of music” (“*O poter dell’armonia*”). At Creon’s palace, the king’s worries about his missing daughter are quelled by a servant’s recounting of her rescue by Orpheus, and he is convinced to allow Euridice to marry Orpheus despite his promise to

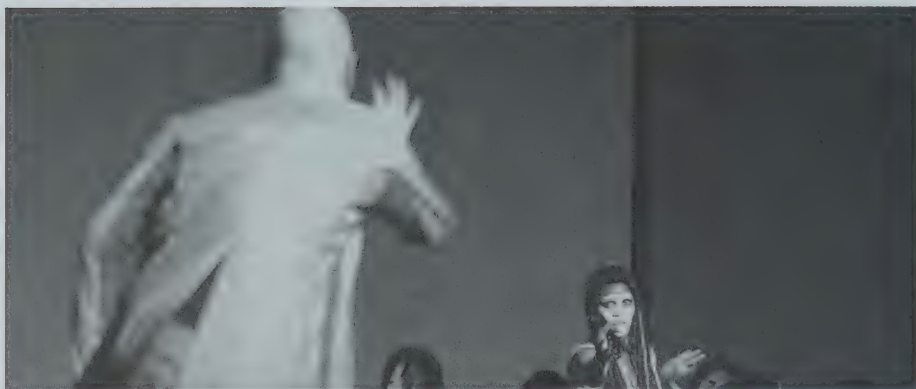
Aristaeus. He reflects on the struggle between reason and emotion, concluding that we are, unfortunately, governed by the latter (“*Il pensier sta negli oggetti*”). Creon goes to Orpheus and Euridice and announces his willingness to allow them to marry because “hearts are joined in heaven,” and the act concludes with a beautiful love duet (“*Come il foco allo splendore*”).

Act II

Orpheus and Euridice are in an idyllic spot surrounded by Cupids, all singing of nuptial delight (“*Finché circola il vigore*”). The lovers hear a loud noise, and Orpheus goes to investigate. Aristaeus and his followers enter to capture Euridice, and as she tries to run from them a snake bites her on the

SPOTLIGHT: Harp

The harp family is distinguished from other plucked stringed instruments by the perpendicular relationship of the strings to the soundboard. Harps are among the oldest instrument types still used today, with documentation as far back as ca. 3000 BCE in Mesopotamia and Egypt. The earliest harps in Europe appeared in the 9th or 10th century in Ireland and Wales, and in the 12th century they were in the hands of the troubadours, trouvères and minnesingers on the Continent. By 1607, when Monteverdi included the harp in his first opera *L'Orfeo*, the double harp, with two rows of strings, could play in a variety of keys. Many players found this double stringing system cumbersome, and beginning in the last years of the 17th century mechanical systems were developed to shorten the strings (in a single row) by a half-step or whole step, thereby facilitating any key. Early in the 18th century, string pitches were changed using seven foot pedals, allowing the player to continue to use both hands to pluck the strings. This pedal mechanism was improved by the Parisian piano maker Sebastien Érard in 1792, and again in 1810 with the introduction of the double action, allowing the pedals to be locked in three different positions, enabling still greater facility for changing keys.



HANDEL AND HAYDN AND ORFEO: In 2007, the Society collaborated with the English National Opera on a new production of Monteverdi's *L'Orfeo*.

foot. Feeling the effects of the poison, Euridice cries for Orpheus, and realizing she is dying, dedicates her dying thought to her husband (*"Dov'è, dov'è l'amato bene"; "Del mio core il voto estremo"*). Orpheus returns looking for Aristaeus, but seeing his dead bride he begins to lament, saying that henceforth his lyre will only weep (*"Dov'è quell'alma audace"; "In un mar d'acerbe pene"*). Creon is told of Euridice's death, and that Aristaeus has waged war against Creon for breaking his promise. Creon calls for the sound of trumpets to "arouse the fury of champions" to avenge his beloved daughter (*"Mai non sia inulto"*).

Act III

Mourners sing a hymn by Euridice's grave, recalling some of the imagery the lovers sang of earlier, but now shrouded in death and despair (*"Ah, sposo infelice"*). Orpheus and Creon follow them; Creon expresses concern for Orpheus, whose loss of "hope for love's delight" has affected his mind (*"Chi spira e non spera"*). Orpheus goes to

the cave of the Sibyl (Genio) to ask her where Euridice has gone. The Sibyl gives Orpheus a torch (of reason?) to light his way into the Stygian realm, urging him to anchor himself with philosophy, thus allowing reason to control his passions (*"Al tuo seno fortunato"*). Orpheus steels himself for the journey to the Underworld, vowing constancy even though the "sun should turn to ice" and darken the sky (*"Costanza a me si chiede?"*), and a chorus praises justice (*"La giustizia in cor regina"*) as Orpheus and the Sibyl set off for the realm of the dead.

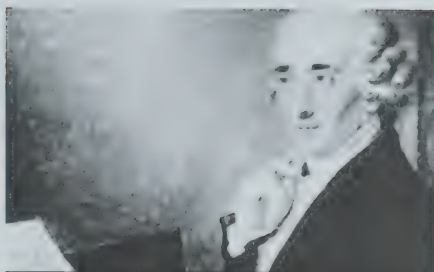
Act IV

Orpheus and the Sibyl begin their journey to the Underworld, passing through scenes of languish (*"Infelici ombre dolente"*) and torture (*"Urli orrendi, disperati"*). As they arrive at Pluto's gates, Orpheus pleads with Pluto to "feel pity for love," pleas which are endorsed by Pluto's own ministers. Pluto agrees to allow Orpheus to enter Elysium and lead his beloved out. The Sibyl and the joy-filled Orpheus enter

the blissful Elysian fields, but as Euridice approaches, limping from the snakebite, Orpheus is warned by a chorus of souls and the Sibyl to control his passion and not look upon Euridice until they cross back into the sunlight, or she will be lost forever. Euridice asks where her husband is, and as he turns to look into her lovely eyes and face, describing how his singing and lyre playing allowed him to enter Pluto's realm, the Sibyl and Euridice disappear. Orpheus is left on Lethe's shores, in utter misery and tormented by spectres ("*Perduto un'altra volta*"; "*Mi sento languire*"). The scene changes to a seashore, where Orpheus is alone, weeping. A group of Bacchantes approach, urging him to join them and drink from the cup of pleasure and love ("*Bevi, bevi in questa tazza*"). Orpheus drinks their poisonous potion and dies. The Bacchantes celebrate the death of the Thracian singer, declaring that we are destined to seek refuge on "the island of delight" ("*Andiamo amiche, andiamo*"), but their reveling is interrupted by a storm, wherein the Furies "rend their breasts," and all are washed out to sea.

—Michael Ruhling

Dr. Ruhling is the Society's Historically Informed Performance Research Fellow. A professor at the Rochester Institute of Technology, he also serves as President of the Haydn Society of North America.



TIMELINE

1600: Jacopo Peri composes his *Euridice*, the earliest surviving opera.

1607: Monteverdi's *L'Orfeo* debuts in Mantua.

1726: Telemann's *Orpheus* is first performed in Hamburg.

1732: Haydn is born in Rohrau.

1751: Haydn composes his first opera, *Der krumme Teufel*.

1761: Haydn enters the service of the Esterházy family.

1762: Gluck's *Orfeo ed Euridice* is premiered in Vienna.

1790: Haydn enters a period of retirement as the Esterházy musical establishment is disbanded.

1791: Haydn embarks on his first tour of London. • Haydn writes his *Orfeo*, but is prevented from mounting a production in London by the royal court.

1794: Haydn makes his second and final tour of London.

1809: Haydn dies in Vienna.

1815: Johann Graupner, a member of Haydn's London orchestra, helps found the Handel and Haydn Society.

Artist Profiles

Sir Roger Norrington, conductor



A native of Oxford, England, Sir Roger Norrington has been a pioneer in the field of Historically Informed Performance since he founded the Schütz Choir in 1962. In 1969 he was invited to become music director of Kent Opera and, for 15 years, conducted more than 400 performances of 40 different operas. He went on to create the London Classical Players in 1978, with whom he toured and made numerous seminal recordings, including the famed series of

Beethoven symphonies. Sir Roger's work on scores, sound, orchestra size, seating, and playing style has had a profound effect on the way 18th and 19th century music is now perceived. He is in great demand by symphony orchestras worldwide and regularly conducts major orchestras in Berlin, Vienna, Salzburg, Amsterdam, Paris, New York, Boston, San Francisco, Los Angeles, Chicago, and London. Since 1998, Sir Roger has been Chief Conductor of the Radio Symphony Orchestra of Stuttgart introducing Historically Informed Performance practices to the modern ensemble. He made his Boston debut in 1987 conducting Haydn's *The Seasons* for the Boston Early Music Festival. This is Sir Roger's third season as Artistic Advisor for the Handel and Haydn Society.

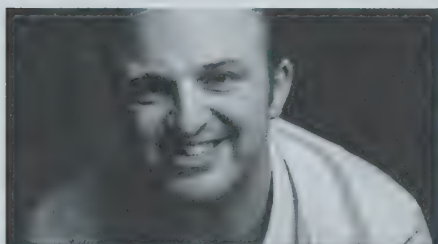
Sarah Coburn, Euridice



Young soprano Sarah Coburn is quickly gaining acclaim for her captivating performances. Operatic engagements

have included the Metropolitan Opera, Tulsa Opera, Glimmerglass Opera, Opera Theatre of Saint Louis, Utah Opera, and Seattle Opera. On the concert stage, Ms. Coburn has performed with Seattle Symphony Orchestra, the Philadelphia Orchestra, the New Jersey Symphony Orchestra, the National Chorale, and the National Symphony Orchestra. She makes her debut with the Handel and Haydn Society in these performances.

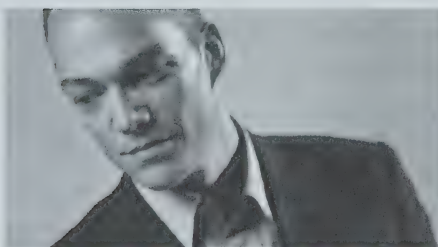
Andrew Kennedy, Orfeo



Andrew Kennedy was a member of the Young Artists Programme at the Royal Opera House, Covent Garden and the

BBC Radio 3 New Generation Artists Scheme and has won several prominent awards. Operatic appearances include English National Opera, Glyndebourne Festival, Opera North, and Opéra de Lyon. Concert engagements include the London Symphony, London Philharmonic, Royal Philharmonic, and the Netherlands Philharmonic. These concerts mark his debut on the Handel and Haydn Society stage.

Christopher Maltman, Creonte



Christopher Maltman's operatic engagements have taken him across Europe and the United States with

appearances at Glyndebourne, the Deutsche Staatsoper Berlin, English National Opera, the Metropolitan Opera, San Francisco Opera, and Seattle Opera. Concert engagements have included the Orchestra of the Age of Enlightenment with Sir Roger Norrington, London Symphony, Boston Symphony, and the New York Philharmonic. Mr. Maltman makes his debut with the Society in these concerts.

Paul Guttry (Corista I) has performed throughout the USA and internationally with Chanticleer, the Boston Camerata, and New York's Ensemble for Early Music. He has sung with the Seattle Early Music Guild, St. Paul's Ex Machina, and the Santa Fe Pro Musica. Locally he has appeared with Emmanuel Music, Boston Early Music Festival, Cantata Singers, Boston Cecilia, and Boston Revels among others.

Nikolas Nackley (Corista II) enjoys a thriving young career on stages throughout New England and abroad. Recent appearances include Festival Opera, the Orchestra of Emmanuel Music, and Opera Boston. Mr. Nackley was a 2007 Virginia Best Adams fellow with the Carmel Bach Festival and has performed with numerous ensembles, including the Handel and Haydn Society.

Jonathan Barnart (Corista III) has appeared as soloist with numerous organizations, including Handel and Haydn, Alea III, Boston Camerata, Cantata Singers, Ensemble Abendmusik and Musica Viva. In addition, he serves as Music Director of the Dedham Choral Society, and Organist/Choir Director of First Parish in Harvard Square and Congregation Mishkan Tefila in Chestnut Hill.

Donald Wilkinson (Corista IV) is celebrating his 25th year as a member and soloist with the Handel and Haydn Society. This season will also mark his 25th year with Emmanuel Music where he will sing the role of Jesus in the *St. Matthew Passion*, conducted by John Harbison.

Thomas Gregg (Corista V) has enjoyed a wide-ranging career with performances in many locations throughout the United States and in Europe. He has lived in Boston since 1998 and has sung with the Handel and Haydn Society chorus since 2001. He has won numerous performance and academic awards, and is on the music faculty at both Tufts University and The Boston Conservatory.

Janice Giampa (Euridice in the Underworld) sings regularly with the Handel and Haydn Society and has also sung with Boston Baroque and Emmanuel Music. She directs the voice department at the University of Massachusetts at Lowell and teaches at the New England Conservatory. She is an active member of the Boston chapter of the National Association of Teachers of Singing and The Voice Foundation.

Teresa Wakim (Baccante) can be heard this season as soloist with Bourbon Baroque, Seraphic Fire, and Masterworks Chorale. She is featured on the Grammy-nominated recording of Lully's *Psyché* with the Boston Early Music Festival Orchestra, and will appear with them this summer in Charpentier's *Actéon*.

Handel and Haydn Society Chorus

John Finney, Chorusmaster

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Murray Kidd
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Mark Sprinkle

BASS

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Paul Guttry
Herman Hildebrand
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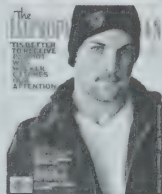
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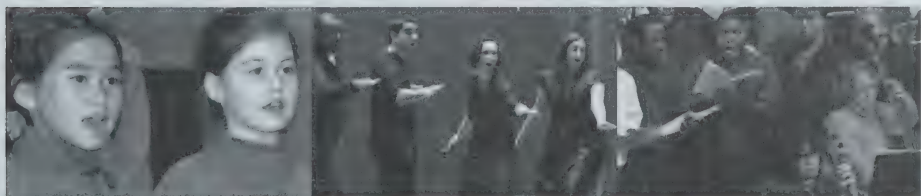


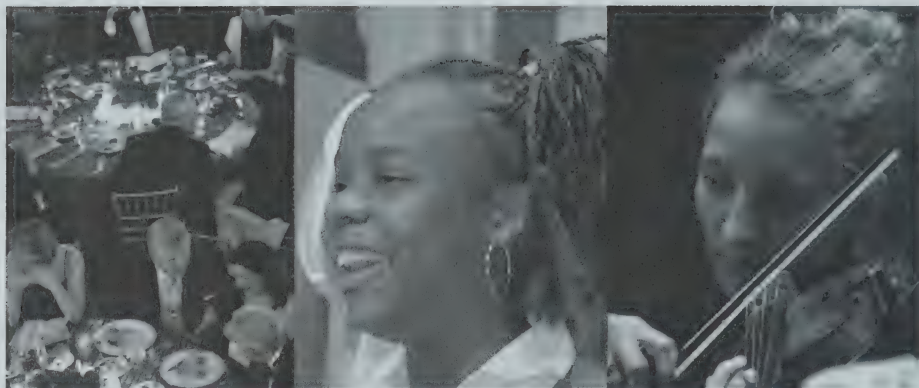
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Since ticket sales cover only 40% of the Society's operating costs, we hope you will consider making a contribution to support the artistic excellence and innovative education initiatives that are our hallmark.

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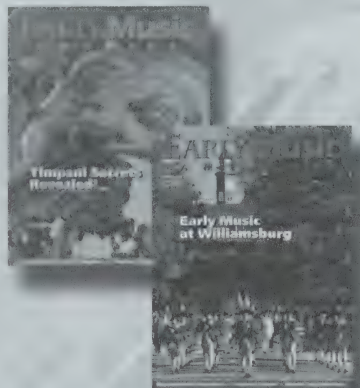
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Coda

Meet the musicians!

Name: Teresa Wakim

Voice: Soprano

Performing with the Society since 2003



Who is your favorite composer to sing?

With the Handel and Haydn Society, I think Haydn is my favorite composer to sing. Haydn's *Orfeo* has definitely been the piece I've been looking forward to performing this season the most. Working with all of the Society's wonderful conductors, especially Sir Roger Norrington, I'm always surprised to find how much humor Haydn incorporated into his compositions. It's always so joyful, with a hidden joke!

What do you like best about singing with the Handel and Haydn Society?

I love that I get to be a part of a musical organization that is nearly 200 years old.

How did you get started with period performance and early music?

My early exposure to Baroque recorder music got me really into Baroque music when I was very young. I think that era always felt like home after that. When I got to Oberlin for vocal performance, it was only natural that I would want to continue learning as much as I could about Baroque vocal music! I continued my studies at Boston University's College of Fine Arts and received my

master's degree in 2005 in Historical Performance.

What do you enjoy about approaching music from a "Historically Informed" standpoint?

I am fascinated with what the music would have sounded like at the time of its conception. It's fun to experiment and hear different interpretations based on some scholarly evidence.

Do you have another career outside of music?

No, I consider myself lucky to pay the bills solely on music! I have gigs with Handel and Haydn and other wonderful groups and I teach a few hours a week. I'm very proud to be a member of the Handel and Haydn Society Educational Outreach Vocal Quartet, which offers in-school music workshops reaching more than 10,000 students each year in communities throughout Greater Boston.

What's your favorite restaurant around Boston?

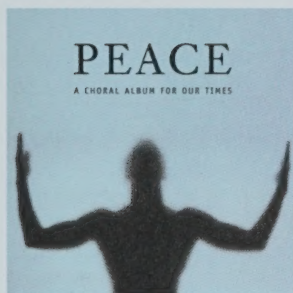
Shawarma King in Brookline. Not the best ambience, but definitely the best Lebanese food in town!



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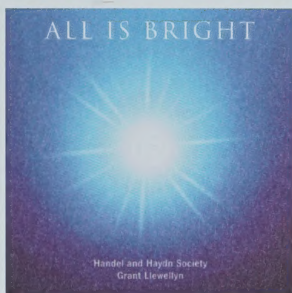


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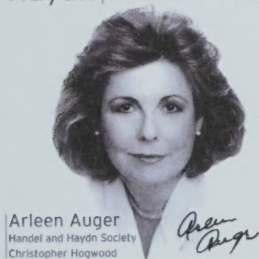
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Andrew Parrott, conductor

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Haydn | Arias & Cantatas



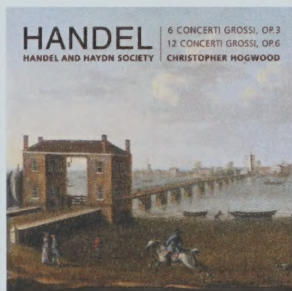
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Handel and Haydn Society
Christopher Hogwood

Haydn Arias & Cantatas

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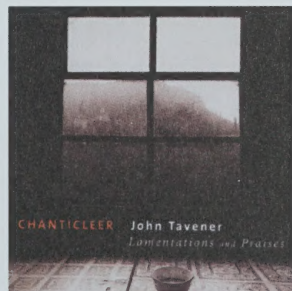


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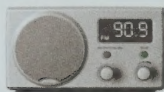
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
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